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The Twenty-four Hundredth Anniversary of the Parthenon*

The Parthenon is not the largest, nor the oldest, nor the best preserved of the temples of the Greeks, but in material, ornamentation, and design it is the most perfect that was ever built. This Doric temple, which stands on the south side of the Acropolis, is the supreme architectural achievement of ancient Athens, and today, twenty-four hundred years after its foundation, it is still one of the wonders of the world.

Work on the great shrine to the virgin goddess of war and wisdom was begun in 447 B.C. and progressed so rapidly that nine years later, at the Panathenaic festival of 438 B.C., the great chryselephantine statue of Athena Parthenos within the cella of the temple could be dedicated. For six more years artists under the direction of Pheidias worked on the sculptures of the temple. In 432 B.C. the project was brought to completion with the placing in position of the last pedimental pieces.

Two factors in particular contributed much to the speed with which the Parthenon was erected: the wealth of Athens in the Age of Pericles and the presence on the Acropolis of large stores of Pentelic marble. These had been collected for an earlier temple which was to have been erected on the same site, but which had been left quite unfinished as a result of the Persian invasion of 480 B.C.

Cost of the Parthenon

The cost of the Parthenon was equal to the entire revenue of the state for a period of three years.



Figure 1—Telescopic View of the Parthenon from Lycabettus

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Members of the Delian Confederacy, whose treasury had been moved from Delos to Athens in 454 B.C., complained that their money was being wasted on the adornment of a single city. To this the Athenians had a ready answer. The two hundred other city-states of the league were furnishing money and not men as a measure of defense against their mutual foe, the Persians from the east. These members should have little to say as to how the money was used. Moreover, a prosperous Athens was essential to the common good; and Pericles, who was a politician as practical as he was pious, realized that his extensive building program would solve the problem of unemployment at Athens.

Ictinus and Callicrates, the architects assigned to the Parthenon, drew up a plan which required the lengthening and broadening of the platform or stylobate on which the earlier, unfinished temple had been partially erected. They decided that the bottom diameters of the columns should be the same as those which had been projected for the Older Parthenon—6 feet 3 inches.

Projected Measurements

But instead of the older six-column width, the new temple should be octostyle, or eight columns wide. In accordance with the then accepted formula that a Doric temple should have twice the number of columns on the side plus one as on the front, this meant

that there would be seventeen columns on the flank. The centers of the columns were to be placed at a distance of 14 feet 1 inch from each other except at the corners, where, for a number of sound reasons, the axial spacing would be reduced by two feet. The completed plans called for a stylobate 228 feet long by 101 feet 4 inches wide, or a ratio of 9 to 4. This same ratio is found between the axial spacings and lower diameters of the columns (14 feet 1 inch by 6 feet 3 inches), and the width and height of the façade (101 feet 4 inches by 45 feet 3 inches to the top of the entablature). These figures alone indicate the care with which the Parthenon was elaborated. They help to explain that harmony of the whole temple which is often enough felt but too seldom understood.

The contraction of the space between the columns at the corners was partially due to a self-imposed rule of Doric architecture with regard to the metopes and triglyphs. These latter are the two component elements of the frieze which runs around the outside of a Doric temple. The triglyphs are stone projections marked with two vertical channels, and are the survivals of what were once primitive beam ends in the early wooden temples of the Greeks. The metopes are carved panels inserted between the triglyphs. By the middle of the fifth century a tradition had been firmly established that the metopes should be at least approximately square, that the triglyphs should be considerably narrower than they were high, and that there should be a triglyph over every column and over the center of every intercolumniation.

All of these rules could have been easily observed except for the introduction of a fourth, irrational element: the requirement that the end triglyphs should meet at the angles of the four corners. Exceptions to this principles are so rare in classical Doric architecture that they are negligible.

In the Parthenon, as in the temple of Concord at Acragas and the temple of Poseidon at Paestum, the problem was partially solved by off-centering the triglyphs, and contracting the space between the columns at the corners. This latter refinement had the added advantage of bringing the rhythm of the colonnade to an effective close. Yet the really insoluble difficulty with regard to the triglyphs into which the Greeks by a kind of sublime perversity had allowed themselves to fall, and which so taxed the ingenuity of their architects, created a style which was too precious to be practical. According to the Roman architect Vitruvius it contributed more than anything else to the decline of the popularity of the Doric temples.

Departures from Straight Lines

The artistic refinements which were incorporated into the Parthenon almost defy description. The stereobate and stylobate, which together constitute

the base on which the temple was built, are not flat, but subtly curved. On the sides there is rise of $4\frac{5}{16}$ to the center, and of $2\frac{3}{8}$ inches to the center in front and rear. The platform of the temple is thus like a rectangular section cut from a melon seven miles in diameter. The cella walls and the columns of the peristyle lean slightly towards the center of the building. The columns on the flanks would meet at a point a mile and a half above the temple if they continued their upward course. The entablature above the columns, on the other hand, leans slightly outward. Since the curvature of the stylobate is carried by the columns into the architrave, the mathematical and engineering problems involved in keeping the perfect register of the stones to one another must have been acute.

The corner columns were given an increase in size of $1/40$ th of a diameter in order that they might not appear weaker than the others when silhouetted against the sky. The columns are all slightly tapered, not in a straight line but along an arc with a radius of half a mile. Along the arrises, or sharp edges of the shafts, there is a maximum increment of $11/16$ ths of an inch in 34 feet $2\frac{3}{4}$ inches. For better shadow detail the fluting on the columns was kept at a consistent depth though the flutes themselves narrow towards the top because of the diminishing diameters of the shafts.

Splendor of the Parthenon

The splendor of the Parthenon at its completion can only be imagined. Like practically all Greek temples it faced the east, so that the morning sun piercing the open door of the cella could greet the cult statue placed therein. Salient elements of the entablature and cornice were painted in blue and red and gold, while columns and walls were left in the gleaming whiteness of their marble. The statue with its stone base within the temple reached to a height of forty feet. It had been made by Pheidias of wood covered with ivory and twenty-five hundred pounds of gold. So proud was he of this creation that he put his own portrait and that of Pericles upon Athena's shield—a sacrilege which, when it was discovered in later years led to his banishment. The sculptures in the eastern pediment represented the birth of Athena as she sprang fully accoutered from the head of Zeus. The central figures of the western pediment were of Athena and Poseidon as they contested for the supremacy of Athens. The metopes beneath the cornices represented gods fighting giants, Lapiths fighting Centaurs, and Greeks fighting Amazons. A more tranquil motif was provided by the frieze which ran around the entire inner building of the Parthenon. The carving is in bas-relief, slightly deeper at the top, so that the figures could be better seen from below. All the figures were carved *in situ* in blocks twenty inches thick. The



Figure 2—Curvature of the stylobate, south flank of the Parthenon

frieze was 527 feet 8 inches in length and represented the Panathenaic procession, which ended with the presentation of a new robe for the cult statue to Athena's priest while the gods looked on as guests.

Later History

The history of the Parthenon has been varied. In 334 B.C. Alexander the Great fastened twenty-six bronze shields to the architrave to commemorate his victory at Granicus. Thirty years later Demetrius Poliorcetes made the western room of the temple his palace. In the following century Lachares robbed the statue of Athena Parthenos of its gold. The emperor Nero was honored with an inscription in bronze placed over the eastern architrave, and Hadrian, by having his statue placed in the temple proper. Saint Paul, as he preached to the Athenians on the Areopagus, easily saw the upper portion of its north and western sides. The traveler Pausanias tells us that in the second century A.D. it still had the appearance of being only recently built.

In the fifth century the great statue of Athena disappeared and the temple was converted into a Greek Catholic church by the construction of an apse in its

eastern end and the cutting of doors in the cella walls. The church seems to have been first dedicated to the Second Person of the Blessed Trinity, Holy Wisdom, and later to the Virgin, Mother of God.

Destruction of the Parthenon

During the Crusades Athens came under the control of the "Frankish" dukes. The Parthenon, to which a marble campanile was added, was used as the Roman Catholic cathedral from 1208 to 1458. In the latter year the Turks conquered the city and turned the church into a mosque and the campanile into a minaret. During a war with the Venetians the Parthenon was used as a magazine by the Turks. When this was reported to the Venetians they pointed their artillery at the temple and exploded the gunpowder that had been stored there. The sides of the temple were blown out. It was the saddest day in a glorious history—September 26, 1678. The Acropolis fell to the Venetians. Their leader, Francesco Morosini, attempted to remove some of the sculptures from the western pediment of the Parthenon. His makeshift equipment proved inadequate for the task, and the statues which he was lowering slipped from their tackle and shattered on the ground. The following year Athens was retaken by the Turks and a small mosque was made in the ruined building.

In the years 1801-1803 Lord Elgin took to England all but two of the surviving pedimental figures, many of the metopes, and most of the famous Parthenon frieze. They were there purchased for the British Museum. Though sadly battered by the elements and badly begrimed by London smog, these marbles from ancient Greece are justly regarded as among the most precious sculptures of all time.

Its Abiding Glory

If it had not been for the unfortunate explosion of the seventeenth century and the removal of its sculptures in the early nineteenth, the Parthenon would undoubtedly be the best preserved Greek temple in the world. Even in its present state, whether seen from afar by the mariner at sea, or nearer at hand by the visitor to Athens who lifts his eyes to the Acropolis, it is a sight that can never be forgotten. More directly than any other artistic creation of antiquity it tells of the glory that once was Greece. The *Ilias* of Homer, the *Prometheus* of Aeschylus, the *Res Publica* of Plato, the *Metaphysica* of Aristotle, are in their original form sealed monuments to the majority of mankind, but the golden-pattered, aged Parthenon needs only to be seen to be enjoyed.

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NOTE

* This paper, recalling the twenty-four hundredth anniversary of the Parthenon (447 B.C. - 1953 A.D.), is based on a lecture given by the author at the Fourteenth Latin Teachers' Institute, Saint Louis University, June 24-25, 1953.

Saint Jerome and Rufinus, II

(Concluded from the November number)

While the first accusation of Rufinus against Saint Jerome—that of being hypocritical and denying that he was as guilty of heresy as Rufinus—had at least some apparent basis, and may have been argued with sincerity, the second which Rufinus advanced against his friend—perjury—seems too absurd to be taken seriously.

Rufinus calls Jerome a perjurer (2.6) because he broke the oath—not to read the pagan classics—which he took at the time of his famous dream (*Ep.* 22.30). He states, with truth, that there is scarcely a page of Jerome's writings in which he does not quote from or refer to Cicero: *Tullius noster*, as he calls him.

The Charge of Perjury

Rufinus further (2.7) accuses Jerome of seeking the fame of being a great scholar; he boasts, in fact, of having read, among others, the works of Pythagoras "which, as learned men declare, do not even exist!" He criticizes the great Biblical scholar for quoting from Horace and Cicero and Vergil instead of from the Sacred Scriptures in writing to girls and women—*mulierculus* is the somewhat derogatory term he uses—for their edification. In some of his works (says Rufinus) Jerome inserts whole chapters from Cicero. Rufinus even indulges in an ill-timed jest (2.8) when he refers to the work which Jerome entitled *De Optimo Genere Interpretandi*: aside from its title, he says, there is nothing *optimum* about it—it is *totum pessimum*.

There is an interesting personal reference when Rufinus says (2.9): "before his conversion he was, like me, entirely ignorant of the Greek literature and language." And then he remarks, rather brutally: "As I see it, brother, you got off to a wrong start, since Porphyry introduced you to it."¹ For Porphyry *specialis hostis Christi est*. He tried by his writings utterly to destroy the Christian religion, as far as he could. The insincerity of Rufinus is as patent as that of present-day radio announcers when he remarks: "I'm sorry, brother, if you believe it—and if you don't believe it I'm still sorry!"²

Rufinus makes an interesting accusation when he claims (2.8) that Jerome employed scribes in his own monastery on the Mount of Olives to copy pagan (that is, classical) manuscripts—and paid them more than the regular rate for the copying of the Bible! *Agnovi*, he remarks: "I know all about it."

Worst of all (2.8), Jerome actually teaches the classics to his pupils at Bethlehem—instead of putting the fear of God into them!³

Jerome's Reply on Perjury

When he answers this charge of perjury (3.31), Jerome remarks that Rufinus is trying to exact from

a sleeper conduct he himself never demonstrated when awake! As to the quibble about claiming to have read non-existent books (3.39), Jerome never claimed that he had actually read a book by Pythagoras. He had read *about* his philosophy in Cicero. Now as Pythagorean doctrines were taken over by Origen into his *Περὶ Ἀρχῶν* without due acknowledgement (3.40), Jerome as a young man had imagined they were sayings of the Apostles. "You wouldn't call me a liar, then, would you? I said I had read his teachings (*dogmata*)—not his books."

As to the dream: "I said I would not read secular literature in the future," he explains (1.30). "I made no vow to abolish past memories!" *Quis nostrum non meminit infantiae suae?*

Then comes a pleasing little anecdote (1.30) of how he used to take refuge in the servants' quarters and finally in his grandmother's embrace after wasting school hours in play.

And even now, he says, as a man with hoary locks and a retreating hair-line, he still dreams of the declamations he was expected to make as a fair-haired youth! And he is always glad to wake up.

He pays his friend Rufinus a compliment when he says: "Are you surprised at my not forgetting my Latin literature, when you learned Greek without a teacher! He then gives a brief résumé of what he learned in the field of dialectics. "I swear I never made any use of it all afterwards," he says. And yet he remembers it. In fact he would have to drink from Lethe's stream to avoid being accused of knowing the things he has learned. "Why, you take pride in being somewhat of a literary figure and a Rabbi yourself," he cries, teasingly. "If I'm not mistaken you're a secret reader of Cicero!"

In no spirit of bitterness, but poking fun at Rufinus, he goes on to say: "Sometimes when I peruse your writings a second time without understanding what you mean, I imagine I'm reading Heraclitus!" And he adds: "I suppose I'm as slow at reading as you are at writing!"

True Answer to the Charge

The real answer to the accusation of perjury comes at the close of his discussion (1.31). "That's what I'd say," he concludes, "if I'd promised any such thing while I was awake!" The vow was part of the dream itself.⁴ And so Jerome quite reasonably remarks that, after all, we must not put too much faith in dreams. "How often I've seen myself dead and buried, in dreams," he says. Finally he challenges his friend (1.31). "You expect me to keep a promise made in a dream," he says. "Have you kept all the promises you made when you were baptized? Has either of us lived up all the demands implied by the word 'monk'?"

And he remarks: "You have so much curiosity

about my affairs that you discuss what I did and said when I was asleep!"

Jerome is loath to say all this (1.31), but a sense of grievance compels his reluctant tongue to speak. And then he ends with a warning: "You're attacking an animal that has horns," he says, perhaps remembering Horace's admonition to flee from a bull marked as dangerous: *faenum habet in cornu* (*Serm.* 14.34).

Surely no one would feel that the charge of perjury made by Rufinus is more than a rather malicious attack upon Jerome's known love for the great classical writers of antiquity.

The Charge of Blasphemy

One of the earliest criticisms made by Rufinus in his *Apologia* is directed against Jerome's literary style (1.6): "as usual," he says, *miscuit seriis ridicula et ludicra*. It would almost seem that Rufinus lacks a sense of humor! Surely he has forgotten the wise saying of Horace (*ArsP* 343): *omne tulit punctum, qui miscuit utile dulci*.

It is perhaps this stern and prosaic habit of mind that induced him to criticize so severely Jerome's greatest work, the Vulgate translation of the Bible. He seems convinced that the Greek version of the Old Testament, the Septuagint, miraculously given to the Greek-speaking world before Christ's coming, is authoritative and final. He mistrusts Hebrew texts and Hebrew teachers. And so he remarks with a sneer (1.7): "unless, of course, under a new dispensation <truth> is divulged to the Church by certain Jews."⁹

Thus Rufinus belittles Jerome's study of Hebrew under Baranina. "Pardon me," he says (2.12), "but I'd rather seem ignorant and unlearned than be numbered with the pupils of Barabbas!" Amusing, perhaps, but rather cheap wit. Especially as he goes on to remark, pompously: "When Christ and Barabbas were set before us, I, the unlearned, chose Christ."

Question of Saint Jerome's Vulgate

Very unfairly, as it appears to us today, Rufinus (2.32) inquires why Jerome had thought it necessary to make a new translation of the Bible: *nova nunc et a Iudaeis mutata*. How are we to regard it? As divine, or as human? He stands aghast at Jerome's temerity. Rufinus unreasonably claims greater authority for the Septuagint than for a version (2.33): "made by one man, though with the inspiration of Barabbas!"¹⁰ Rufinus himself apparently accepts the legend that the seventy-two men working in separate cells produced, by divine aid, identical Greek translations of the Hebrew original. Recall (says Rufinus) that the Apostle Peter—Pope for twenty-four years—never put forth a new Bible. Did he deceive the Church of Christ, permitting

Christians to have a false account of the Gospel story, although he knew that the truth was current among the Jews? Suppose (2.34), for the sake of argument, that Peter was incapable of doing what Jerome has just done—what of Paul? He was not an unlearned man, was he? Can it be that the Church has been wrong for four hundred years? Moreover (2.35), how can the pagans believe the Bible a divine book now that it has been changed—amended—by a mere man?

And so Rufinus rejects the new version, Jerome's *Vulgate*, saying: "*Nolo sapientiam quam Petrus et Paulus non docuit: nolo veritatem quam Apostoli non probaverunt.*" We are reminded of the mediaeval astronomer who refused to look through a telescope for fear he would see something that Aristotle had not seen!

Is it only now, Rufinus indignantly exclaims, after four hundred years, that the truth of the Law proceeds, by purchase, from the synagogue? Indeed, none but Barabbas would venture to be associated with Jerome in changing the text of the Bible (2.37).

But Rufinus goes still further than this. In his letter to Eustochium (*Ep.* 22), Jerome is impious, actually blasphemous, he says (2.10-11). For in calling a nun the bride of Christ, *matrem carnalem, socrum Dei appellandam putares*, he says.¹¹

Jerome's Reply on Blasphemy

"No wonder you wrote Barabbas instead of Baranina," says Jerome to Rufinus in his reply (1.13). "You're so free with names that you've made the heretic Eusebius into the martyr Pamphilus." He defends free translation (which he had once argued against). It is due to a difference in idiom that he renders the Hebrew *Nescu bar*—literally, "Kiss the son"—as *adornate filium*, in the second Psalm (1.19).

Jerome expresses his resentment and indignation at a trick played upon him. A forged letter, purporting to be a repentant confession of his guilt in translating into Latin, as the Bible, Hebrew books in which there was no truth, has been circulated in Africa. *Quod audiens, obstipui*, he says (2.24). And he concludes: "a man who would dare to do a thing like that would dare do anything." In his third book (3.25) Jerome declares that he is convinced that Rufinus forged the letter and circulated it among the African churches.

Jerome has also been accused of belittling the Septuagint version of the Old Testament (2.24). How absurd! Why, all his Biblical commentaries are based on the Septuagint as well as upon his own new text!

He is amazed at the uncertainty that attends human achievement (2.24). *O labores hominum semper incerti!* he exclaims. *O mortalium studia*

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E D I T O R I A L

Kuhnmuench—Great Teacher

In a day when the teaching profession faces an historic crisis for the years of the immediate future, both as to the adequacy of its numbers and the quality of its personnel, it is a privilege to salute in retrospect one to whom the appellation of "great teacher" most happily and most justly belonged. The present month marks the tenth anniversary of the death of The Reverend Otto James Kuhnmuench, S.J., who died on December 19, 1943, at the age of sixty-seven years. He had served as professor and director of the department of classical languages at Saint Louis University from 1915 until the time of his demise, and was closely associated with the early origins and the development of THE CLASSICAL BULLETIN.

Much as schools may differ from age to age, from nation to nation, from stage to stage of the educational process, much as pedagogical theories may alter, much as physical equipment and facilities may vary, much as objectives may undergo revision and reconsideration—one fixed constant remains, one abiding essential persists: the teacher. His pupils may be few or many; his subject-matter may be as lowly as that of the kindergarten or as esoteric as that of the graduate course in natural science; the institution in which he operates may be part of the intricate network of a great public system of education, or may be a solitary, unattached private school; even the scholastic administrators under whom he operates may be few or many; he remains, indispensable to education as the heart is to the body—the teacher.

With that great army of devoted men and women who teach in the schools of the nation, both public

and private, rests to an awesome degree the determining of the tone and temper of the nation's citizens of tomorrow. Trite and worn the theme may be, and yet it can not be too often reiterated. These are challenging times, days of questioning and puzzled inquiry. America's schools need now, and tomorrow, men and women of first-rate character and endowment—persons of good will, of subtle intellect, of vision and understanding, who can wrestle authoritatively with the conflicting inquiries now so rife, and who can meet their young charges as persons worthy of respect and attention.

The gracious personality of Father Kuhnmuench abides in the memory of those who knew him as a true exemplar of the highest in teaching excellence. Deeply convinced of the worth of Latin, he taught the subject with enthusiasm and unflagging joy. His own deep knowledge of the subject did not blind him to its difficulties for the neophyte, and his instruction was as practical as it was erudite. Those many students who had the privilege of being in his classes—however largely they will in most cases have forgotten the details and even the large outlines of the language itself—can never forget the kindly and generous man who was their mentor.

Teacher, scholar, priest, and man—this was Otto James Kuhnmuench. After many years devoted largely to the classical periods of Latin literature, he turned to its later history and produced his *Early Christian Latin Poets*; his little booklet on *Liturgical Latin* was happily received, as have been his popular pamphlets, *Aids for the Rhythmical Reading of Vergil* and *Some Aids to Latin*. He was singularly zealous and devoted in his priestly duties; no man may measure the good he here achieved, nor the consoling encouragement souls unnumbered gained from his priestly ministrations. And his genial character as a man, his courtesy and true gentlemanliness, assured him a welcome in any company.

The decennium since his death has been one of many changes, many transmutations. Yet education's basic need abides, as it will always abide—the need for noble and inspired instruction. In this need, now so urgent, the memory of Otto James Kuhnmuench stands green and ever fresh, as that of one of the truly great teachers of our day.

—W. C. K.

License was reckoned barbarous among the Greeks, and the barbarians were slaves by nature, φύσει δοῦλοι: Hellenes, born to be free men, took pride in temperance. Their σωφροσύνη, or self-restraint, coextensive as a protective virtue with the whole of their τὸ καλόν, or ideal of form, was essentially Greek—the quality beloved by Phoebus, in whom was no dark place nor any flaw.—John Addington Symonds.

Greek Lyric—Modern

Occasionally, browsing among the charming modern Greek poets, one meets a bit of lyric completely enchanting in its flavor of antique sweetness—and mourns the more for Alcaeus' loss.

Basileiades (died 1874) has written such a piece. Although I have long ago lost its title, and have adapted freely, here is perhaps a distillation of its essence:

Take me where the myrtles blow
And where the grass is ever green,
Where perfumed cups of flowers grow
And cast deep shade.

Where I may hear a blackbird warbling
Defiant to a rose;
Where a golden river flows
Upon the jade.

A chariot of peacocks bear me
Happy to that laughing island,
Where the lamp of spring is set,
And lotus bloom.

And in the meadow garland me:
Chrysanthemums there grow;
While seasons make symposia,
There make me room.

Pour flower-scented wine, my comrades,
I drink without a breath;
Hence! uninvited Care
And black-browed Gloom.

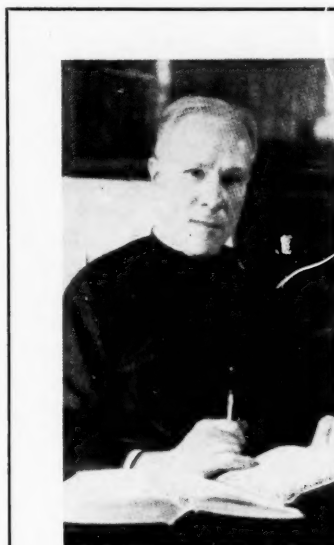
Leo Max Kaiser

Saint Joseph's College,
Philadelphia

Cum mendaci homini ne verum quidem dicenti
credere soleamus. . . —Cic. Div. 2.146.

Omnibus Has Paginas Lecturis Felicitas in Die Christi Nataliciorum!

Et descendit huc ipsa Vita Nostra, et tulit mortem nostram, et occidit eam de abundantia vitae suae, et tonuit clamans ut redeamus hinc ad eum in illud secretum, unde processit ad nos, veniens in ipsum primum virginalem uterum, ubi ei nupsit humana creatura, caro mortalis nec semper mortalis; et inde, velut sponsus procedens de thalamo suo, exsultavit ut gigas ad currendam viam. Non enim tardavit, sed cucurrit clamans dictis factis morte vita descensu ascensu, clamans ut redeamus ad eum. Et discessit ab oculis, ut redeamus ad cor et inveniamus eum.—St. August. Conf. 4.12.



Otto James Kuhnmuench, S.J. (1876-1943)

Jerome and Rufinus

(Continued from page 17)

contrarios interdum fines habentia! He had not expected such a reception for the great Vulgate edition of the Bible. And he had taken every precaution (2.25).

Vulgate and Septuagint

Jerome seeks to defend his work by pointing out phrases and whole sentences found in the Hebrew but not in the Greek—like *ex Aegypto vocavi filium meum* (Osee 11.1). Surely we cannot accept the legend about the inspiration of the Septuagint speaking of the separate cells in which as many translators produced an identical Greek version! And, in fact, Josephus tells us that they assembled in a single basilica. They were not prophets; they were scholars.

Jerome's version differs from theirs in at least one important particular: he is in a position to speak of Christ's passion and resurrection from the viewpoint of history. These things have actually come to pass since the Septuagint version was written. And so Jerome says, very impressively (2.25): "I do not reject, I do not criticize, the Septuagint version. But I confidently prefer the Apostles to them all. It is through their words that Christ speaks to me."

After all, as Jerome had written in his Prologue to *Paralipomena* to his friend Chromatius, there have

been so many different "accepted versions" of Scripture (2.26). Alexandria and Egypt generally prefer the Septuagint; Antioch approves a version by Lucian the Martyr; the lands in between read the Palestinian codices edited by Origen and spread abroad by Eusebius and Pamphilius: *totusque orbis hac inter se trifaria varietate compugnat*. Jerome effectively cites John 7. 38: "He that believeth in me, as the scripture saith, *Out of his belly shall flow rivers of living water*." This is not found in the Septuagint nor in the Apocrypha. "Therefore," says Jerome (2.26-27) "we must go back to the Hebrew scriptures," *unde et Dominus loquitur*. With deep sincerity and truth Jerome declares (2.28): "But I have at least a slight knowledge of Hebrew, and am not entirely without facility in the Latin language"—a magnificent example of understatement—"and so I can form a better judgment about other versions of the Bible, and can express in our own tongue what I myself understand."

Why should he (2.29), a Christian and born of Christian parents, who bears on his brow the sign of the cross, whose purpose has ever been to restore what was omitted, to correct what has been distorted, and to reveal in clear and accurate language the sacraments of the church—why should he be rebuked by opinionated or spiteful readers? To be sure, the envious despise what they themselves cannot do (2.30).

Jerome's Modest Plea

Jerome makes a very modest request for his new translation of Scripture (2.32): "Let them at least deign to keep it as one version, after those that have preceded it. And, above all," *legant prius et postea despiciant*.

Still (2.33), no one who does not care to is obliged to read the book. But what harm does Jerome's translation do the Church? (2.34). The Apostles used the Hebrew scriptures: it is clear that both the Apostles and the Evangelists did so. And our Lord and Savior, whenever he recalls ancient Scripture, quotes from the Hebrew original.

And so he issues a final challenge (2.34): "Let an accuser point out anything written in the New Testament that is taken from the Septuagint but is not found in the Hebrew, and the whole discussion is at an end."

In translating the Old Testament from the original Hebrew into Latin, Jerome wishes to turn against the Jews the very books they regard as most sacred (3.25).

Surely the charge of blasphemy, brought by Rufinus against Jerome, is not substantiated. And—more important still—Jerome the aged stands revealed by his words as a true and lovable character, somewhat crabbed, perhaps, but free from guile and

from misrepresentation—a man far other than Rufinus portrayed him as being.

Charles Christopher Mierow

Northfield, Minnesota

4 *Ut video, frater, male tibi auspicatus es, quod introductor tuus sit Porphyrius* (2.9). 5 *Deleo frater, si credis, et si non credis, doleo* (2.10); (that is, "Believe it or not . . ."). 6 *Maronem suum . . . et historicos auctores, traditis sibi ad discendum Dei timorem puerulis exponebat*. 7 *Videris tibi litteratulus atque Rabbi*. 8 Grützmacher apparently fails to see the importance of this point. 9 *Nisi forte a Iudaeis aliquibus nova lege promulgatur Ecclesiae*. 10 *Barraba aspirante*.

The Simple Way of Life in Old Athens

Simplicity was one of the salient characteristics of Greek life; it manifested itself in a variety of ways. Greek art, for example, was, in the main, naked and unadorned; its beauty was a beauty of form, bereft of all superfluous embellishment. A Greek epitaph is always short; it focuses the attention on the essential point, and does not distract nor scatter it by a multitude of less relevant details. Compare Simonides' words on the Spartans who fell at Thermopylae: "O passer-by, tell the Lacedaemonians that here we lie, obedient to their orders," with any of the *in memoriam* poems of English literature. The length of the latter prohibits quotation here. For a horrible example, the reader may turn to any one of the one hundred and thirty-one poems of Tennyson's *in memoriam*.

Respect for their gods and love of their country prompted the old Greeks to construct their temples and public buildings of enduring marble, whereas their private houses were built of perishable, sun-baked brick. In this respect, the houses of rich and poor were much alike. Furthermore, a Greek private house was never erected for purposes of ostentation. Such and similar facts are well known to all of us. Nevertheless, the utter simplicity of an old Greek home is somewhat difficult for us to visualize. We have no pictures of complete interiors and exteriors, and, except at Olynthus, no remains of more than the ground plan. It has occurred to me that an interesting inscription might be useful in helping us form a mental picture of the interior of part of a Greek house (cf. Dittenberger, *SIG²*, 44).

Alcibiades' Home in the Inscription

The inscription I have in mind contains a partial inventory of the bedroom furniture of Alcibiades. As a result of the mutilation of the Hermes-busts and the profanation of the mysteries in 415 B.C., on the eve of the departure of the Athenian fleet on the Sicilian expedition, a number of prominent Athenians, including Alcibiades, were condemned to suffer death or exile in addition to the confiscation of their real property. Our inscription records the sale of Alcibiades' bedroom furniture, as the list was compiled by the ancient and venerable *πωληταί*.

Now, Alcibiades was the scion of prominent and wealthy stock. Old Alcmeon, the founder of the line, was both shrewd and wealthy. When Croesus, of Lydia, offered him as much money as he could carry about his person, he filled to the bursting point his over-sized cloak and buskins with gold-dust, and even sprinkled some on his hair, and carried off as much as he could hold in his mouth. Megacles tarnished the family reputation by slaughtering a group of suppliants. His descendants suffered confiscation of their property and exile, but retained enough influence and wealth to bend the Delphic oracle to their wishes. Also, from the maternal side of his house, Alcibiades may have received a rich heritage, both material and spiritual. At any rate, his mother, Deinomache, had three husbands, consecutively, of course, and one of them was no less a personage than the great Pericles himself.

With such illustrious antecedents, it is obvious that Alcibiades was one of the most prominent men of his day in Athens. But his aim was high: he tried to exalt his already eminent position by claiming descent from the Homeric Ajax. He was a modernist in his time; he admired the sophists. He had no respect for time-honored conventions; in fact, he drew upon himself the criticism of solid citizens by having the walls of his house decorated with paintings, according to the new manner. We have, then, in Alcibiades a man who, by virtue of his lineage, wealth, and disposition, would probably equip his home in the most luxurious and modern manner possible. He is known to have been a luxury-loving, extravagant man; he owned an expensive stud of horses. It is a regrettable circumstance that we do not have the complete list of his household furnishings, but our inscription may serve as an example, from which a general conclusion can be drawn and, perhaps, confirmed.

The Inscription Itself

This particular inscription was chiseled in stone in 414-413 B.C. Twenty-eight lines remain, but a few of them contain nothing decipherable. The entire left column is missing, which originally contained the amount of all the one percent tax, which the purchaser was obliged to pay the state. This loss is unfortunate, for it deprives us of the opportunity of determining the exact prices paid for the various items at this sale. Let us now look at the inscription line by line, bearing in mind that the beginning is lost.

- 1) "A two-door wardrobe."
- 2) "A four-door wardrobe." The noun which I have translated "wardrobe" is *κιβωτός*. The regular meanings of this word are: wooden box, chest, or coffer. In the foregoing passages, however, the reference seems to be to a portable closet for clothes.
- 3) "Eleven beds of Milesian make."
- 4) "Four tables."

5) "A chaise longue." The literal Greek means "a low bed, with only one end."

6) "One linen curtain." The reading of the adjective is uncertain, for most of the letters are not discernible. Perhaps we should substitute "sheer" for "linen."

7) "A bed of Milesian make with two places for the head," that is, a bed with two ends.

8) "Six alabaster cases."

9) "Five chairs."

10) "A chair with a back."

11) "A basket." The last letter is mutilated. It may have been *nu*, or a stroke of *omega*. In the latter case, the form is dual, and Alcibiades must be credited with two baskets instead of one. Let us generously concede him the second basket.

12) "A reed mat."

13) This item is completely illegible.

14) "A cloak."

15) "A cloak." Since this is an inventory of Alcibiades' bedroom, I suspect that these cloaks were dressing gowns or chamber robes.

16) "A chest for bedcovers."

17) "A yellow garment" or "thread."

18) "A chest of bed-covers."

19) "Two thongs of horsehide." These may have been spare cords, to be used if those which were stretched across the bed-frame should snap. On the other hand, the reference may be to leather belts.

20) "A small, flat box."

21) "Three small chests."

22) "A stuffed mattress, cushion, or pillow."

23) "A stuffed mattress, cushion, or pillow."

24) "Four bed-covers."

25) "Four bed-covers."

26) "Four bed-covers."

27) "Four bed-covers."

Appraisal of the List

After all, this looks like a fairly imposing array of furniture and furnishings, but let us inspect the sum-total before jumping at conclusions. There were two portable wardrobes, one with two doors, and one with four, surely the bare minimum. The twelve beds of Milesian make appear to indicate luxury, for this was the best kind of furniture obtainable in antiquity. The inventory of the treasuries in the Parthenon, compiled in 422-421 B.C., reveals only four such beds, and the inventory of 419-418 B.C. shows no increase in this number (cf. Kirchhoff, *CIA* I, 170-173). I cannot account for the large number of expensive beds in Alcibiades' household, except to say that he must have had a peculiar love for them. The addition of one chaise longue need cause no lift-

ing of the eyebrows. Four tables may seem to be rather few to us today, but the ancients did not use tables as freely as we do. Of the six chairs, only one was an easy chair with a rest for the back. Ten boxes, or chests, of various sizes, are listed. Such containers were necessary in every Greek house, for the purpose of locking up clothing, bedding, and other valuables, and thus preventing the thieving slaves from making off with them. The one reed mat probably covered most of the hard floor; no imported rug from Asia Minor is listed, although such rugs were obtainable in Athens for a price. Two baskets, two chamber robes, and two containers for bed-covers do not appear to be abnormal equipment for a large house. Two spare thongs of horsehide and two stuffed mattresses, even if they were "extras" or "spares," do not suggest lavishness. The sixteen bed-covers probably were the bare minimum necessary even in the warmer climate of Athens. The sheer or linen curtain probably covered the open doorway, leading to the central court of the house, and was an essential item even in the homes of the poor. The presence of the yellow-colored thread, or garment, is not indicative of a wealthy household.

Such is the fragmentary list, which, after all, may not lack many lines of being complete. Except for the twelve beds of Milesian make, we have the bare essentials, necessary to equip an ordinary home. And that is exactly what the luxury-loving, wealthy, impetuous Alcibiades had: an ordinary home. Indeed, the way of life for both rich and poor was simple in old Athens, very simple. The menfolk could, and did, spend much of their time away from home, but decent women could rarely escape or find surcease from the humdrum routine of their immediate and simple environment. Perhaps that is the main reason why their minds remained relatively simple also.

Alfred P. Dorjahn

Northwestern University

NOTE

* Read at the Forty-eighth Annual Meeting of The Classical Association of the Middle West and South, Toronto, Ontario, April 17, 1952.

Breviora

Yale Master of Arts in Teaching Program

In April, 1951, President A. Whitney Griswold announced a new program, the Master of Arts in Teaching, the primary aims of which are to attract into public secondary-school teaching the ablest and most personable of our undergraduate students and to enrich the quality of subject matter in our high schools.

The program is now entering its third year. Many of the problems which beset any idealistic venture have been faced and solved, but we have discovered the enormity of our task. The greatest challenge which confronts us, and indeed all American educators, is to search out prospective teachers of high caliber and to give them the best possible preparation so that they may work from within to improve the level of teaching. In order to effect any far-reaching changes we need help from you who are vitally interested in sound and creative teaching.

... We are eager to find those young men and women who have superior backgrounds in any of the academic disciplines regardless of their formal preparation in Education. Since their work, both academic and professional, is taken in the regular departments of the Graduate School, a high standard of achievement is insisted upon. This insistence on quality is in accord with the educational values of Yale and, in a larger sense, with the humanistic tradition.

Theodore Anderson

Director, A.M. in Teaching Program,
Yale University

Pope Pius XII and Latin Contest

An Associated Press dispatch from Vatican City, dated November 12, 1953, points out that "Pope Pius XII, a noted scholar himself, has approved a worldwide Latin prose and poetry writing contest to promote the study of that language, the Vatican review *Latinitas* announced yesterday." The dispatch further recorded that gold and silver medals and monetary prizes would be awarded in each of three divisions, and that the entries were to be original compositions. "Two of the suggested prose topics," it added, "are 'The Olympic Games of Our Times' and 'The Providential Discoveries of Alexander Fleming,' discoverer of penicillin."

Pius XII Memorial Library at Saint Louis University

A joint statement, announced in St. Louis on November 6, 1953, by The Most Reverend Joseph E. Ritter, D.D., Archbishop of Saint Louis, and The Very Reverend John E. Janssens, S.J., Father General of the Society of Jesus, gave information of the permission granted by His Holiness, Pope Pius XII, to Saint Louis University, to build a library in his name. The structure, to be known as the Pius XII Memorial Library, will house the microfilms now being made of the more than 600,000 manuscripts at the Vatican Library in Rome, and will serve as well as the University's central library building. The campaign for funds for the undertaking, expected to cost between four and five millions of dollars, will be under the chairmanship of George W. Strake, University alumnus and Houston oil financier; he will organize a committee of leading Americans of all faiths, and will be assisted by an advisory committee of the American Hierarchy of the Catholic Church and a citizens' advisory committee from the nation's educational and cultural institutions. The preparation of the microfilms was begun in 1952, with the help of an endowment from the Knights of Columbus.

A statement by the Very Reverend Paul C. Reinert, S.J., President of Saint Louis University, on the occasion of the announcement, said, in part: "The very nature of the Papal permission to bring the Vatican collection to this university and the further and equally rare permission to name the contemplated library building in his honor is evidence, not only of the Pope's affection for America, but is his indication of the great trust that men who love freedom place on our country. The truths contained in the library are products of all ages, creeds, and nations, and it will be our determined endeavor to make these records available to all scholars in the Western hemisphere."

At present, one-third of the microfilming process has been completed, and the films, as they arrive, are being made available in a temporary microfilm room, in the University's administration Building (DuBourg Hall), where a battery of reading machines is at hand. Hope has been expressed that the library building itself will be begun late in 1954.

Plans for the Vergilian Summer School—1954

Encouraged by its experiences in 1953, the Vergilian Society of America will offer in the summer of 1954 a program of on-the-spot study of classical remains, making visits to Pompeii, Herculaneum, Cumae, Baiae, Capri, Paestum, and the National Museum in Naples, according to word received by the THE CLASSICAL BULLETIN from the Director of the Vergilian Summer School, the Reverend Raymond Victor Schoder, S.J., West Baden College, West Baden Springs, Indiana. Lectures will be given at the sites indicated by the Director, and by outstanding Italian scholars. Living accommodations will be provided at the Society's own *Villa Vergiliana*, built at Cumae, outside Naples, on the foundations of a Temple of Mercury, under the ancient acropolis.

The school itself, as has been pointed out in *Newsweek* (August 17, 1953), "is the dream-come-true" of seventy-six year old Mrs. Mary E. Raiola, who, "born of German parents aboard a liner entering New York harbor," and hence an American citizen, "has spent most of her life in Europe." The villa was used during World War II by German and American officers. But though they left the premises in excellent condition, Mrs. Raiola on her return found it "had been looted by impoverished civilians. With Father Schoder's help, and a contribution of 6,000,000 lire (almost \$10,000) from the Italian government, last-minute repairs were taken care of" in 1953 before the arrival of the first post-war students.

Applications to attend in 1954 may be made to Father Schoder, who would welcome early communications. The lecture-series is arranged in a two-week cycle, to be repeated as needed from early July to late August. Those wishing longer or shorter participation in the program may arrange it. Tuition and transportation to lecture sites cost \$30.00 per week; room and meals cost an additional \$3.50 per day. Attendants make their own arrangements for travel to and from Naples. Father Schoder's vigorous response to the needs of the school, and his subsequent directorship, maintain the traditions of deep American interest in the Vergilian Society and in the *Villa Vergiliana* which that organization has sponsored.

Woodrow Wilson Fellowship Program

The very interesting and generous Woodrow Wilson Fellowship Program, established in 1945, is sponsored by the Association of Graduate Schools in the Association of American Universities. According to the current official memorandum (October 15, 1953), issued by the National Director, Professor Robert F. Goheen, South Reunion Hall, Princeton, New Jersey, the program "is designed to recruit for the teaching profession, at the college or university level, young men and women who possess the highest qualities of intellect, character, and personality," and—for the present—for those "whose primary interest lies in the Humanities and the Social Sciences."

The fellowships are awarded "upon invitation only and only upon nomination by responsible members of the academic profession," and "are designed primarily for those who have not yet begun formal graduate work." In a letter accompanying his memorandum, Mr. Goheen points out that students "from any college or university will be considered. Between 125 and 150 Fellows will be appointed for the coming academic year. Each will be granted a sum of money sufficient to guarantee him an adequate living for the year of his incumbency, the normal stipend for an unmarried Fellow being \$1,250 plus an amount to cover tuition. Adjustments in the stipend are made for married Fellows and in case of other special considerations.

"Twelve Regional Committees carry on the work of recruiting and selecting Fellows from the United States and Canada. Fellows are appointed only after a personal interview before one of these Committees. To permit the Committees to complete their work in good time, nominations for the Fellowships must be entered prior to December 1, 1953."

In a day when available teachers for the humanities in college and university seem destined within a few years to be in short supply, these Fellowships come as aids of the most timely order.

Autumn Forum of the CCA, New York

Dealing with "The Teaching of Latin in the Modern High School and College; Its Problems and Its Possibilities," the Autumn Forum of The Catholic Classical Association of Greater New York was held at Marymount College, 221 East Seventy-first Street, New York, on Saturday afternoon, November 14, 1953. With The Reverend Thomas P. McCaffrey of Cardinal Hayes High School, vice-president of The Catholic Classical Association, serving as moderator, the Forum was scheduled to include the following: Marie C. Beirne, Hunter College High School, president of The New York Classical Club; Edward Coyte, Stuyvesant High School; The Reverend John J. Paret, S.J., Brooklyn Preparatory School; Sister Mary Alethea, S.C., College of Mount Saint Vincent; George M. Collins, Manhattan College; and Brother Bernardine of Jesus, F.S.C., Saint Joseph's Normal Institute.

Elsewhere on the program of The Catholic Classical Association are events scheduled for December 12, 1953; February 6, 1954; and April 10, 1954.

Book Reviews

Two *Loeb* Volumes: Ralph Marcus, *Philo, Supplement (Loeb Classical Library)*, in two volumes: volume 1, *Questions and Answers on Genesis*; volume 2, *Questions and Answers on Exodus*. Cambridge, Harvard University Press; London, William Heinemann, 1953. Pp. xx, 551; viii, 307. Each, \$3.00.

The editors of the *Loeb Classical Library* are nothing if not thorough. After publishing ten volumes of able translation of Philo's works from the original Greek, they are here giving us two of the great Alexandrian's writings extant today in their entirety, or rather their near-entirety, only in an ancient Armenian version of their Greek original. This *Philo Supplement*, the very readable translation by Ralph Marcus, professor of Hellenistic culture at the University of Chicago, thus differs from other volumes of the *Loeb Classical Library* in that it does not print the ancient language on one page with the facing English translation on the other. The reason is obvious: the Armenian would be of help only to a handful of prospective readers.

However, with what is more than a scholarly gesture at the philosopher-exegete's original, the translator often has a clarifying footnote from the surviving Greek passages of Philo's great work. These Greek fragments, which have been preserved for us in the works of men like the Church Father Saint John Damascene and the Byzantine chronicler Leo Grammaticus, are found in an eighty-page "Appendix A" in the second volume. These are followed, in the short "Appendix B," by "Additions in the Old Latin Version" of the fourth century A.D. These two appendices are succeeded by that most helpful and integrating of all editorial devices, a carefully worked out "Index" to the two volumes. It is, as we noted previously, a thorough job.

Philo's two volumes make fascinating reading for many classes of readers. Biblical scholars will find his questions and answers always interesting, sometimes illuminating, although they should not expect from him a treatment of problems that did not become real until inquiring minds had turned over these first two books of the written word of God for centuries after the day of Philo, who was really an older contemporary of Christ. We might instance here no animadversions, *pro* or *contra*, on the evolution of the body of Adam (*Gen. 2.7*).

Students of the Fathers of the Church and of the Rabbinic commentators, as well as connoisseurs of the multiple meanings of Dante's *Divina Commedia*, will be caught by Philo's method of interpretation. They will see that his "literal" corresponds to the "literal" or "historical" of the Church Fathers; his "physical" to their "allegorical"; his "ethical" to their "moral"; and his "mystical" to their "anagogical" interpretation.

Lovers of the spiritual outpourings of an other-worldly but disciplined mind, thinkers who admire the flash of philosophical insight, aesthetes who admire the beautiful depths of mystical thought, along with the host of classical scholars who recognize the merit of a work worth doing that has been done so well, are all the debtors of Mr. Marcus and of the *Loeb Classical Library* for their commendable presentation of the *Philo Supplement*.

Hubert H. McKemie, S.J.

Saint Louis University

Joseph T. Shipley, editor, *Dictionary of World Literature: Criticism, Forms, Technique*, new revised edition. New York, Philosophical Library, 1953. Pp. xii, 453. \$7.50.

Announced on its title page as edited "with the collaboration of 250 scholars and other authorities," and on its jacket flap as "prepared with the collaboration of 260 scholars," the present handbook is delimited in its preface (p. v) to "criticism and the techniques and forms of literature," with literary surveys and brief accounts of authors being left to the two-volume companion work, *Encyclopedia of Literature*. In the light of criticisms and comments on the first edition of the *Dictionary of World Literature*, the editor explains (*ibid.*), "various changes have been made for the second edition"; among these, he adds, the "material and the bibliographies have been brought up to date."

A thorough review that would examine with some care each entry is obviously beyond the scope of this notice, and certain impressions are all that the reviewer may ambition. Under "Abbreviations" (pp. xi-xii), a list of presumably basic books is set down; of the thirty-two included, the clas-

sicist will note with interest that at least sixteen fall definitely within the limits of a classical bibliography. Every reader will, naturally, be pained at omissions and inclusions; perhaps one of the most striking absences, in a handbook devoted to world literature of all periods, is that of Max Manilius' monumental three-volume *Geschichte der lateinischen Literatur des Mittelalters*. Thirty-five periodicals are set down under the "Abbreviations"; of these, at least nine are of classical associations. Much additional literature, of course, is listed in specific bibliographies under various articles.

The editor has striven zealously to combine a certain completeness with a certain essential brevity. Entries under 'A'—beginning with "A B C; Absey" and ending with "axiology"—cover thirty-three pages (pp. 1-33). Those under 'Z' (p. 453) number two: "zany" and "zeugma." Readers will be struck at the great number of technical words of Greek origin—natural, to be sure, in a handbook of "criticism, forms, technique," and yet almost startling in their frequency and relative strangeness.

A mere ruffling of the pages reveals many interesting individual items of content. "Aeschylus," of course, as an author, does not belong to the scope of the volume; but "Aeschylean" appears (pg. 3) with this entry: "Aeschylus (526-456 B.C., first of the Gr. tragic poets). Of a sombre, granite grandeur." For one familiar with Aeschylus, this is an interesting and sententious comment; for one not familiar with him, it hardly conveys, one may venture to suggest, the full flavor and richness of content intended by the adjective "Aeschylean." The discussion of "character" (p. 51), supported by "characterization" (pp. 51-52), does not (perhaps should not?) take note of the somewhat lucid term *character Lucilianus*, used in Latin literary criticism to designate the peculiar turn Lucilius gave to the earlier amorphous *satura*, in founding the type that was to become so renowned under Horace, Persius, and Juvenal. Nor is the term found under "satire" (pp. 359-360), though the genesis of the type is there briefly dealt with. In this last-mentioned item, incidentally, the author, speaking of the etymology of *satire-satura*, remarks that it "is traced to a hypothetical (*lanx*) *satura*, 'a full dish.'" This, of course, is a reference to the definition by Diomedes (*GLK* I 485); no attention is paid, apparently, to the extensive debating on this definition in the "teens and twenties of the present century, when B. L. Ullman seems to have established conclusively that it is a misconception to think of the definition as positing a *lanx* (noun) modified by a *satura* (adjective), but that the *satura* is itself a noun, the name of the type of dish Diomedes is citing.

It is interesting to see an entry, "detective story," the" (pp. 94-95), and its presence is an indication of the scope of the handbook. Five lines are given to "exemplum" (p. 148), though no suggestion is included on the important classical background of this device. A lapse occurs under "repetition" (pp. 338-340), where Cicero's famous and much assailed verse, *O fortunatam natam me consule Romam* appears with *consulam* for *consule*. *Sententia*, though important, does not appear as a separate entry; but its meaning is given as one sense of "sentence" (p. 371): "an apothegm or gnome." On the other hand, the rather unusual word "syzygy" appears as a distinct item (p. 411).

These are somewhat random observations. Rightly used, the handbook will be of great value as a quick and ready reference. An editor undertaking such an enterprise must, surely, be of stout and undaunted heart; he is sure to encounter adverse criticism, and no conceivable number of revisions could fully please all appraisers.

William Charles Korfmacher

Saint Louis University

The drama itself, indeed, developed out of a special form of lyric poetry (the Bacchic dithyramb), and lyric—which was of course really as old, in some form, as the Greek race itself—as old as love and strife among men—can actually be traced, in an unbroken succession of singers, whose works are at least partially preserved, from Callinos, at the beginning of the seventh century B.C., down to its culmination in Pindar, the contemporary of Aeschylus.—W. C. Lawton.

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